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larities which the text of Holinshed does not account for. In Bale, Dissimulation, disguised as Father Simon, enters crying:

Wassayle, wassayle, out of the mylke payle,  
Wassayle, wassayle, as whyte as my nayle,  
Wassayle, wassayle, in snowe, frost, and hayle,  
Wassayle, wassayle, with partriche and rayle,  
Wassayle, wassayle, that muche doth avayle,  
Wassayle, wassayle, that never wyll fayle,

and the king, inviting Dissimulation to act as taster, says, "Begynne, gentle monke." In *The Troublesome Raigne* the traitorous monk greets the king with the words, "Wassayle, my Liege, and as a poore monke may say, welcome to Swinstead." "Begin, Monke," replies the cautious king. Holinshed gives only the substance of the two versions, the monk's plot to kill the king and readiness to die too, if he be asked to taste the potion, the king's request to this effect, and the monk's compliance and death. It is the similarities of wording which are significant. The *Chronicles* have merely that John was given "poison in a cup of ale." Bale names the drug specifically as "poyson of toade," and in *The Troublesome Raigne* the monk, as he watches the king drink down his deadly stirrup-cup, and begins to feel the poison creep through his own system, gasps out:

"If the inwards of a toad be a compound of any proof—why so: it works!"

The summary of the evidence that *The Troublesome Raigne* was suggested, in part at least, by Bale's *Kynge Johan* is as follows: both plays are divided at the same point in the principal action into two parts; the poisoning scenes, which are the only scenes that receive a like handling by both authors, are similarly motivated and treated, and contain several identical phrases; the designation of the poison itself is the same in both; the character of King John receives the same interpretation. None of these points of resemblance is traceable to Holinshed. The evidence is not profuse, but it is weighty enough to make its setting forth less a matter of argument than of simple exposition.

MRS. MARTIN LE BOUTILLIER.

Washington, Conn.

#### ENGLISH PERFORMANCES OF *Timon of Athens*

It is generally supposed that Shakespeare's *Timon of Athens* has been seldom acted. It has, however, been a favourite play for revision. The first revision was probably Shadwell's, *Timon of Athens, or the Manhater*, acted at Dorset Garden in 1678. This version was given again on the following dates: June 27, 1707; December 8, 1720; May 1, 1733; March 20, 1740; and April 20, 1745. A version by Richard Cumberland was acted at Drury Lane

Theatre on December 4, 1771. At about the same time another form of the tragedy, arranged by James Love, was performed. (On February 6, 1711 an amateur presentation of *Timon* was given at the Clerkenwell School, and there is unconfirmed evidence that the play was acted in Dublin in 1715). Shakespeare and Shadwell, blended by Thomas Hull, were both discernible in a performance of *Timon* at Covent Garden on May 13, 1786. Edmund Kean acted in *Timon of Athens* on October 28, 1816, and Samuel Phelps on September 15, 1851. This version was revived on October 11, 1856. Charles Calvert may have put on the tragedy in Manchester in 1864, but probably the next appearance of *Timon* was at F. R. Benson's revival at Stratford-on-Avon on April 22, 1892. The last English performance was probably at the Cort Theatre, London, in May, 1904.<sup>1</sup>

STANLEY T. WILLIAMS.

Yale University.

#### PEGASUS AS THE POET'S STEED

In *Modern Language Notes*, XXIII (1908), 32, I questioned the accuracy of two traditional statements: (1) that the conception of Pegasus as the poet's steed is found first in Boiardo's *Orlando Innamorato*; (2) that it was ascribed to Boiardo by Lenz, in *Der Neue Teutsche Merkur*, in 1796.

As for the first of these statements, I am still waiting for someone to give a definite reference to canto and stanza in Boiardo. As for the second, I find now that my scepticism was quite justifiable. I have at last seen a copy of *Der Neue Teutsche Merkur* for July, 1796—a copy owned by my Johns Hopkins colleague Dr. William Kurrelmeyer. As I had suspected, Lenz did not make the definite statement which has long been ascribed to him. All he said was: "Dieser dichterische Ritt blieb der Erfindungskraft der neuern Dichter vorbehalten, unter welchen ihn zuerst der Italiener Boiardo im *Orlando innamorato* versucht haben soll."

In a paper read before the Académie des Inscriptions et Belles-Lettres, Paris, Aug. 22, 1919, M. Salomon Reinach stated that this conception of Pegasus does not appear before the sixteenth century. In my communication to *MLN*, 1908, I quoted it from a poem of the year 1497, Juan del Enzina's *Tragedia trovada á la dolorosa muerte del príncipe Don Juan*:

Despierta, despierta tus fuerzas, Pegaso,  
Tú que llevabas á Belerofonte;  
Llévame á ver aquel alto monte,  
Muéstrame el agua mejor del Parnaso, etc.

The Johns Hopkins University.

WILFRED P. MUSTARD.

<sup>1</sup> A full account of these versions, together with the stage-history of *Timon of Athens* on the French, German, and American stages, may be found in *Modern Philology* for September, 1920.